

STANDARD COMPOSITIONS

~~~~~ ARRANGED FOR THE BANJO BY ~~~~~

## A. A. FARLAND.



- HAYDN-Gypsy Rondo, with Piano Acc., \$1.00
- SCHUBERT-Serenade, with P. Acc., .75
- POPPER-Gavotte (No. 2), with B. Acc., .60
- YRADIER-La Paloma, with B. & G. Acc. .50
- THOMAS-Gavotte from Mignon, with  
B. & G. Acc., - - - .60
- La Castenara, with B. & G. Acc., 50
- DUSSEK-"La Matinee" Rondo, with B.  
& P. Acc., - - - 1.00
- SCHUBERT-Military March, with P.  
Acc., - - - 1.00
- ROSSINI-Overture, "Wm. Tell" (Last  
Movement) with P. Acc., 1.00
- CHOPIN-Choral Nocturne. Solo only, .50
- HAUSER-Wiegenlied. (Cradle Song)  
with P. Acc., - - - .50
- WIENIAWSKI-2d Mazurka. "Kuiawiak"  
with P. Acc., - - - .60
- PADEREWSKI-Minuet, Op. 14, with  
P. Acc., - - - 1.00
- CHOPIN-Funeral March, with G. Acc., .60
- DANCLA-5th Air. Varied, with P. Acc., .75
- SCHUMANN-Traumerei and Romanze,  
with P. Acc., - - - .60
- SCHUBERT-Hark, Hark the Lark.  
Trans. solo only - - .50
- MOSZKOWSKI-Serenata, solo only .50

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## 5th AIR. Varied.

To play with Piano tune  
Banjo thus:



WEIGEL—DANCLA.  
Arr. by A. A. FARLAND.

**Moderato.**

BANJO.

PIANO. *f* *risoluto* *rall. poco a poco*

**Theme. Tremolo**  
*cantabile*

Harp attachment on *p dolce*

*pp*

*rall.* *a tempo*

*rall.*

\* Slide finger as far as possible  
before releasing the string.

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Var. I.

*f* Harp off

*mf* *pp* *mf*

Har. ad lib.

*pp* *pp*

7 B. 15\* 17 B. 5 B.

*pp*

17 B.

*f* *8va ad lib.*

Var. II. *Brillante.*

The musical score for Var. II. *Brillante.* is written for a single melodic line (treble staff) and a piano accompaniment (bass staff). The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into four systems, each containing a treble staff and a bass staff.

**System 1:** The treble staff begins with a series of eighth notes and sixteenth notes, including fingerings 1, 3, 2, 2, 3, 1, 1, 1, 2, 4, 0, 1, 4, 0, 1, 2, 0, 2, 1, 4. The bass staff starts with a piano (*p*) dynamic and features a simple harmonic accompaniment of eighth notes.

**System 2:** The treble staff continues with more complex melodic lines, including triplets and sixteenth-note runs, with fingerings 3, 1, 3, 1, 1, 2, 1, 1, 1, 2, 4. The bass staff maintains the harmonic accompaniment.

**System 3:** The treble staff features a triplet of eighth notes and a sixteenth-note run, followed by a repeat sign and a sequence of notes with fingerings 0, 2, 0, 0, 3, 0, 3, 0, 3, 0, 3, 0. The bass staff continues with the accompaniment, marked with a piano (*p*) dynamic.

**System 4:** The treble staff concludes with a series of sixteenth-note runs and chords, with fingerings 4, 0, 1, 1, 3, 0, 3, 0, 0, 1, 4, 6, 4, 1, 0, 1, 4, 6, 4, 1, 0, 1, 4, 6, 4, 1, 1, 2, 6, 2, 1, 4, 2, 1, 0. The bass staff continues with the accompaniment, marked with a piano (*p*) dynamic.



*Cantabile.  
tremolo*

*p* Harp att. on

*f*

Har.  
12 ④ ③ ④  
7 5 5

OSSIA

*tremolo*

② 1 1 4 1 4

③ 1 4 1 4

*cresc.*

*pp*

*pp*

Harp off

Hp.on

Harp off

Hp.on

The musical score is written for a harp and piano. The harp part is in the upper system, and the piano accompaniment is in the lower system. The key signature is two sharps (F# and C#), and the time signature is 4/4. The harp part begins with a forte (*f*) dynamic and a marking of *Harp att. off*. The piano part is marked *leggiere*. The score consists of five systems of music. The harp part features intricate fingerings and includes several measures with 'x' marks, indicating muted or stopped strings. The piano accompaniment provides a steady harmonic foundation with chords and moving lines in both hands. The piece concludes with a final cadence in the piano part.

*f* Harp att. off

*leggiere*

5th Air. 6

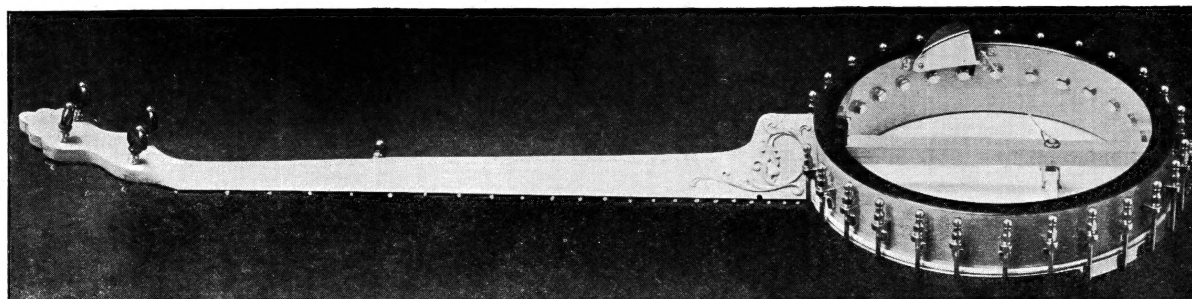
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